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*dæd-cene mon || dome gewurðad,  
hæle hilde-deor || Hroðgar gretan.*

This anatomy of the verse has been recently made the subject of a careful and minute study by PROF. T. R. PRICE. Following DR. GUEST,<sup>3</sup> he calls these members of the long line *staves*; and regards—justly, as I think—the stave as the unit of verse-formation—the member of which the verse-maker is conscious in the act of composition.

These staves may be of any length, from a single syllable carrying one accent, to a whole line less one such syllable. Thus the lines

I || sometime called the Maid of Astolat,  
Come || for you left me, taking no farewell,  
Hither || to take my last farewell of you—

begin with the stave of one accent, and end with staves of three and of four. In the lines

The oppressor's wrong || the proud man's contumely,  
The pangs of despised love || the law's delay,  
The insolence of office || and the spurns  
That patient merit || of the unworthy takes—

we have the staves more nearly equal.

This construction of the verse explains the line left unexplained above:—

Must give us pause || there's the respect.

The poet, wishing to emphasize the pause in Hamlet's meditation between the thought that the awful uncertainty of what may be beyond the veil must make even the life-weary hesitate, and the corollary that this fact explains the mystery that even the hopelessly wretched still cling to life—uses a line of two short staves, and between them interposes a period of silence at least equivalent to the duration of two syllables. Another example is

I'll do't || Dost thou come here to whine?

So PROF. PRICE regards the fragmentary lines so common in SHAKESPEARE and the other dramatists, as single staves standing alone; and the redundant lines of twelve or more syllables, as containing a stave of more than the complementary length. They are departures from the original design introduced for a purpose.

It seems to me that the manner herein set forth of viewing the facts: considering first the tissue of which our dramatic verse is composed,

<sup>3</sup>The Construction and Types of Shakespeare's Verse. New York: 1888.

then the design, and then the organisation or articulation of the verse, has at least the merits of simplicity and clearness, and coördinates versification with other decorative arts. And while ridding our prosody of the opprobrium of pretending to explain things by the device of calling them by the names of things essentially different, it sets us free to form our own opinion of the ears of those who style *city* a trochee, *outrun* an iambus, *comprehend* an anapæst, and *Dirck galloped* an amphibrach.

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### DANTE'S SENSE OF COLOR.

IN DANTE'S hands colors possess not only an esthetic value, but they suggest an underlying thought. The hues of his landscapes and the tinting of his scenes are reflections of the color that his thought assumes. There is true harmony between the inward state he describes and the outward appearance he portrays, for he tones down or enlivens his coloring in accordance with the shade of the idea. This is apparent in his use of color in the three divisions of the 'Divina Commedia.'

Day is departing when DANTE starts upon his dread journey. Doubts, fears and misgivings crowd upon him while the shadows gather around him, and the mood of the poet "standing upon that dark (*oscuro*) hillside"\* ('Inf.' ii, 40) unwilling what he willed, consuming "the emprise, which was so very prompt in the beginning," is reflected in "the embrowned (*bruno*) air" ('Inf.' ii, 1).

A heavy gloom overhangs the abode of those who have "all hope abandoned." The prevailing colors here are: *nero*, *buio*, *oscuro*, *bruno*, *rosso* and *vermiglio*. Through a gate whose inscription is written "in sombre (*oscuro*) color" ('Inf.' iii, 10), the poet is conducted into the "dark" regions (*buio*, 'Inf.' iii, 130; viii, 93; xii, 86; xvi, 82; xxiv, 141; *oscuro*, iv, 10; xxix, 65). The air is "purple," (*perso*, 'Inf.' v, 89), "dusky" (*fosco*, 'Inf.' xxiii, 78), "murky" (*fosco*, 'Inf.' xxviii, 104), "black" (*nero*, 'Inf.' v, 51). The foliage is "of a dusky (*fosco*) color" ('Inf.' xiii, 4). The waters are "dusky" (*bruno*, 'Inf.' iii, 118),

\*LONGFELLOW'S translation has been followed in the citation of passages.

"more sombre (*buio*) far than perse" (*perso*, 'Inf.' vii, 103), "dusky" (*bigio*, 'Inf.' vii, 104), and they descend "down to the foot of the malign gray (*grigio*) shores" ('Inf.' vii, 108). There are "black (*nero*) she-mastiffs" ('Inf.' xiii, 125), "black (*nero*) angels" ('Inf.' xxiii, 131).

There are also brilliant colors here, and they are such that the blackness of darkness cannot kill them. They startle the eye grown accustomed to the darkness; and by contrast they but intensify the gloom. There is no tinting nor subduing of them. They glare as if defying the lowering darkness to touch or affect them. There are "vermilion (*vermiglio*) lights" ('Inf.' iii, 134), mosques glowing "as if issuing from the fire" (*vermiglio*, 'Inf.' viii, 72 and *rosso*, 'Inf.' viii, 74). There is a "river of blood" ('Inf.' xii, 47), a "red" (*rosso*) boiling rivulet ('Inf.' xiv, 134). Cerberus' eyes glare fiery red (*vermiglio*, 'Inf.' vi, 16), and the furies are "stained with blood" and begirt with the "greenest (*verde*) hydras" ('Inf.' ix, 40). This, together with one other instance ('Inf.' iv, 118), is the only mention of green (*verde*) in the description of the "Inferno." It is often mentioned, as is also white (*bianco*, 'Inf.' xx, 49; xxiv, 5), but only as it is called to mind by the poet as an illustration or metaphor ('Inf.' xx, 75; xxx, 64), thus serving, by contrast, to emphasize the colors that prevail here.

As we ascend to the Mount of Purgatory we rise into a purer air. We come up into a clear light that reveals a profusion and variety of color. Here *verde*, *bianco*, *vermiglio* and *oro* are the prevailing colors, the *verde* being used most frequently. The foliage and verdure are green (*verde*, 'Purg.' xxiii, 1; xxix, 35; xxxiii, 110). There are "celestial falcons" with "verdant (*verde*) wings" ('Purg.' viii, 106), and angels with "verdant (*verde*) pinions" robed in green (*verde*, 'Purg.' viii, 28, 29). Beatrice's eyes are of a deep green (*smeraldo*, 'Purg.' xxxi, 116) and she is robed in a "green (*verde*) mantle" ('Purg.' xxx, 32). There are bright "vermilion (*vermiglio*) flowerets" ('Purg.' xxviii, 55), and "scarlet" (*cocco*, 'Purg.' vii, 73) and "yellow" (*giallo*, 'Purg.' xxviii, 55) blossoms. There are trees of gold (*oro*, 'Purg.' xxix, 43), and sculpturing in gold (*oro*,

'Purg.' x, 80). There is a profusion of white (*bianco*) in descriptions of the sky ('Purg.' ii, 7; xvi, 143; xxvi, 6). There are "pearl-white" (*biacco*) flowers ('Purg.' vii, 73). The angels and the people are robed in white (*bianco*, 'Purg.' xii, 89; xxix, 65).

In the 'Paradiso' an altogether different stage of coloring is reached. Here *oro* and *bianco* predominate. Besides these there are brilliant hues, not of opaque substances, but of translucent gems, the sapphire (*zaffiro*, 'Par.' xxiii, 101), the topaz (*topazio*, 'Par.' xxx, 76) the ruby (*rubinetto*, 'Par.' xix, 4)—that, as the all-pervading light passes through them, give forth their sparkling radiance.

DANTE was an artist in his love and understanding of colors. He revolted against the sombre monotony of the conventional palette, and in common with, though in advance of, the spirit of his time, he revelled in brilliancy and abundance of color. He sometimes paints by a touch so light and vague that the imagination does not linger to play over it, yet so broad as to fill the lines with color. The banks of the River of Light are "depicted with an admirable Spring" ('Par.' xxx, 63). A figure appears all "reluctant with gems" ('Purg.' ix, 4). Or he throws into his scene, as on the banks of the Lethe, "the sevenfold lists, all of them of the colors whence the sun's bow is made, and Delia's girdle" ('Purg.' xxix, 77). But usually he distinctly specifies the colors.

There is wonderful variety in his tinting; but it is not due to a mingling of different colors. All that he employs are distinct, but there are different tones of them. Sometimes to bring about the different effects, he makes use of gray to soften them down; but these gray effects are suggested rather than specified. He throws over objects of sense a dusky haze that tones down their colors. The brilliancy of "the eastern hemisphere all tinged with rose" he tempers with vapors ('Purg.' xxx, 23-27). Through heavy mist Mars "grows fiery red (*rosseggia*) down in the West upon the ocean floor" ('Purg.' ii, 14). And over the divine beauty of the gorgeously robed Beatrice he throws a thin veil, so that she cannot be distinctly seen ('Purg.' xxx, 31). But he never changes hues, originally distinct, so that they

approach each other. There are no golden-browns, nor green-blues, nor purple grays in his descriptions. He does not mix distinct colors, nor trust to one to underlie and give a special tone to another.

But his colors are by no means always the same. He finds an infinite variety in the values of each. He has an artist's sensibility to slight variations of tint and delicate distinctions of tone; and uses them with the artist's precision and definiteness. In the case of the sombre hues he makes these distinctions by expressly naming each shade, rigidly adhering, in nearly every case, to the etymological meaning of the terms he uses. In each case in which darkness is spoken of in a general way, the word *buio* is used ('Inf.' iii, 130; viii, 93; xii, 86; xvi, 82; xxiv, 141; 'Purg.' xvi, 1). But when DANTE tries to discern particular objects through the gloom, he characterizes them as *oscuro* ('Inf.' i, 2; ii, 40; iii, 10; iv, 10; ix, 28; xxi, 6; xxiv, 71; xxv, 13; xxix, 65; 'Purg.' iii, 21.). SCARABELLI, in his 'Vocabolario Universale della Lingua Italiana,' characterizes *buio* as the "extreme of obscurity," while *oscuro* is merely "obscure." The distinction, then, that DANTE makes is pertinent, for a long, scrutinizing gaze at particular objects would bring them out more and more distinctly, so that *buio* with which the observer might characterize the whole region would not apply to them.

He does not use *bruno* as an individual color, but he applies it to any color that is degraded or lowered in tone by the mingling of shade with it, and he is borne out in this use of it by the authority quoted above. He speaks of the tree "embrowned (*bruno*) with blood" ('Inf.' xliii, 34) the mountain "dim (*bruno*) from distance" ('Inf.' xxvi, 133), the "path that long remains not dim" (*bruno*), or, as SCARABELLI translates it: "the path shadowy and with but little light" ('Purg.' xix, 6), the waters moving on "with a brown, brown (*bruno*, *bruno*) current under the shade perpetual" ('Purg.' xxviii, 31).

DANTE defines *perso* thus: "Il perso è un color misto di purpureo e di nero, ma vince il nero, e da lui si denomina" ('Convito' iv, 20). He uses this color interchangeably with *bigio* and *fosco*, but seldom employs any of

them in a literal sense (*perso*, 'Inf.' v, 89, *fosco*, 'Inf.' xxiii, 78; xxviii, 104; *perso*, 'Inf.' vii, 103; *bigio*, 'Inf.' vii, 104; *perso*, 'Par.' iii, 12).

For the purpose of mere description DANTE employs the term *nero* ('Inf.' xii, 109; xiii, 125; xxi, 29; xxiii, 131; xxv, 66, xxv, 84; xxvii, 113; xxxiv, 65). But when he wishes to add to that description an impression of horror he uses *atro*, which in his hands retains its true Latin signification. He applies it to Cerberus' "black" beard ('Inf.' vi, 16); and in 'Par.' vi, 78 we find exactly the same use of it as in HORACE, 'Carm.' I. xxviii, 13.

He seems to make no discrimination between *rosso* and *vermiglio*. There is the *vermiglio* light ('Inf.' iii, 134) and the *rosso* flame ('Inf.' xix, 33). Mosques red with fire are described as *rosso* ('Inf.' viii, 74) and *vermiglio*, ('Inf.' viii, 72). There is a *vermiglio* rivulet ('Inf.' xii, 101) and a river "whose redness (*rossore*) makes my hair still stand on end" ('Inf.' xiv, 78).

Aside from these distinctions made by the use of different terms to express slight differences in the sombre shades, DANTE brings about the same result by carefully modifying each tint. There is the white (*bianco*) such that "no snow unto that limit doth attain" ('Par.' xxxi, 14), and there is the dying white of scorched paper ('Inf.' xxv, 66). And between these extremes the intermediate tints are definitely described. There are the "marble white" ('Inf.' xx, 49; 'Purg.' ix, 95), the "pearl-white" ('Purg.' vii, 73), the glittering white of frost and snow ('Inf.' xxiv, 5), and the soft white of flowers and clouds ('Purg.' ii, 7; vii, 73; 'Par.' i, 44).

There is a great variety of greens. We find the delicate tint of the "little leaflets just now born" ('Purg.' viii, 28), the green of mature foliage ('Inf.' xliii, 4) and "verdant pastures" ('Inf.' xx, 75), and the deep, rich hue of the emerald—"fresh emerald the moment it is broken" ('Purg.' vii, 75).

There are reds ascending in tone from the delicate tint of the rose ('Purg.' xxix, 148) to the blush on the brow of shame ('Par.' xvii, 66), the "scarlet grain" (*cocco*, 'Purg.' vii, 73), the tint of the rich, deep ruby (*rubico*, 'Par.' xxx, 66), the "fine ruby (i. e. *balas*, Ital. *bala-*

*scio*) smitten by the sun" ('Par.' ix, 69), the "flaming red as blood that from a vein is spirting forth" ('Purg.' ix, 101), and finally the hue "so very red that in the fire it hardly had been noted" ('Purg.' xxix, 122).

There are yellows from the delicate tint of lilies ('Par.' vi, 100) to that of gold ('Par.' v, 57). And there is the "sweet color of the oriental sapphire that is upgathered in the cloudless aspect of the pure air" ('Purg.' i, 13).

In addition to the instances already cited there are the following, employed literally:

*Nero*: 'Inf.' ix, 6; 'Par.' i, 45; xxvii, 136.

*Adro* (for *Atro*): 'Purg.' xxx, 54.

*Buio*: 'Par.' ii, 49.

*Oscuro*: 'Purg.' xv, 143; xxiii, 22.

*Bruno*: 'Inf.' xx, 107; xxv, 65; 'Purg.' xxvi, 34; 'Par.' ii, 73; xv, 51.

*Bianco*: 'Inf.' iii, 83; xvii, 65; xxvii, 50; xxxiv, 43; 'Purg.' i, 34; ii, 23; ii, 26; viii, 74; (*imbiancara* ix, 2); ix, 119; x, 72; xii, 89; xvi, 143; xxvi, 6; xxix, 65; xxix, 114; 'Par.' v, 57; xviii, 65; xxvii, 136; xxx, 129.

*Biondo*: 'Inf.' xii, 110; 'Purg.' iii, 107; viii, 34.

*Rosso*: 'Inf.' x, 86; xvii, 62; xix, 81; 'Purg.' xxiv, 138.

*Vermiglio*: 'Inf.' xxviii, 69; xxxiv, 39; 'Purg.' xxvii, 39; xxix, 114; xxix, 148; 'Par.' xvi, 154.

*Raucio*: 'Inf.' xxiii, 100; 'Purg.' ii, 9.

*Azzurro*: 'Inf.' xvii, 59; xvii, 64.

*Giallo*: 'Inf.' xvii, 59; xxxiv, 43; 'Purg.' ix, 119; 'Par.' xxx, 124.

*Porpora*: 'Purg.' xxix, 131.

*Perla*: 'Par.' iii, 14.

*Alabastro*: 'Par.' xv, 24.

*Diamante*: 'Purg.' ix, 105.

*Rosa*: 'Purg.' xxxii, 58; 'Par.' xxii, 56.

*Adamante*: 'Par.' ii, 33.

*Oro*: 'Inf.' xiv, 106; 'Purg.' vii, 73; ix, 20; ix, 118; xxix, 113; 'Par.' xvi, 110; xvii, 123; xviii, 96; xxi, 28; xxx, 66; xxxi, 14.

*Porfido*: 'Purg.' ix, 101.

*Bianco*: 'Purg.' vii, 73.

*Verde*: 'Inf.' vii, 82; ix, 40; xiii, 40; xv, 122; xxvii, 45; 'Purg.' viii, 106; xviii, 54; xxix, 93; xxxi, 83.

*Argento*: 'Inf.' xiv, 107; 'Purg.' vii, 73; ix, 118; 'Par.' xviii, 96.

*Smeraldo*: 'Purg.' xxix, 125;

*Topazio*: 'Par.' xv, 85.

In addition to these we find some colors used figuratively:

*Nero*: 'Inf.' vi, 85.

*Bigio*: 'Purg.' xx, 54; xxvi, 108.

*Oscuro*: 'Inf.' xxx, 101; 'Purg.' xi, 96; xiv, 123; xxxiii, 126; 'Par.' iv, 135.

*Bruno*: 'Inf.' vii, 54; 'Purg.' xxiv, 27; 'Par.' xxii, 93.

*Bianco*: 'Par.' xxii, 93.

*Verde*: 'Purg.' xi, 92; xxii, 51.

DANTE felt a kinship between color and sound. Sometimes the same thought seems to be translated into both color and music. The effect of the one finds its counterpart in that of the other. Harmonious, delicate tinting and soft light unite in effect with sweet, flowing melodies, while a burst of color or a flash of light corresponds with a crash of sound. The wide forest, with its subdued green and dim shadows, has "delicious melodies" borne on its "luminous air" ('Purg.' xxix, 22). Throughout the *Inferno*, whose gloom is not relieved even by the glimmering of a star, resound "sighs and complaints and ululations loud" ('Inf.' iii, 22-3). The "obscure, profound and nebulous" air of the "abysmal valley dolorous" is filled with sighs that make the air tremble ('Inf.' iv, 10, 26). The heavenly forest, with its "dense and living green, tempering to the eyes the new born day" is joyous with the singing of birds ('Purg.' xxviii, 1-18). The tree which is covered with blossoms "less than of rose and more than violet" ('Purg.' xxxii, 58) waves in an air on which floats the music of an angelic hymn. Color and sound here unite to produce the one harmonious soothing effect on the observer, and they lull into a slumber which is only broken by a sudden flash of splendor and a loud noise ('Purg.' xxxii, 71).

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#### THE ETYMOLOGY OF GOSPEL.

I have no doubt of the correctness of that etymology of *gospel* which is advocated by MR. SKEAT in his 'Etymological Dictionary,' namely, that the first element of the compound is *God*, not *good*; the burden of proof certainly rests with those who prefer to regard *good-spell* as the original form. When we come to